

No. 651

1937

DECORATIVE ENGRAVINGS  
SPORTING SUBJECTS  
AND  
ENGRAVED VIEWS



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COACHING. See item 83.



# DECORATIVE ENGRAVINGS

## OF THE

### ENGLISH AND FRENCH SCHOOL

*(arranged under the Artists)*

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#### DECORATIVE AND SPORTING SUBJECTS.

**1 BAGOLFF. L'Arrivée du Modèle.**

Interior of a studio, young woman standing, in a long flowing gown, before two artists, a man and a woman.

**The Modèle.**

Young woman, holding draperies, standing on a platform before lady, who is sketching her, young man stands behind her chair.

Pair of stipple engravings by Bagolff after Desfontaines. Size 10 by 7½ inches, with margins. Fine impressions printed in colours.

The pair, £18 18s

**2 BASAN (Pierre Francois). Ballet Dansé au Théâtre de l'Opera dans le Carnaval du Parnasse.**

**Le Guinguette.**

Ladies and Gallants dancing in a garden. Pair of line engravings by F. Basan after De St. Aubin. Size 11¼ by 14 inches, with margins. C. 1790.

The pair, £6 6s

**3 BEAUVARLET (Jacques Firmin). La Confidence.**

Two ladies seated at an embroidery frame, brocaded curtain behind, open window to left, trees in distance. Line engraving by J. Beauvarlet after C. Vanloo. Size 17¼ by 13¾ inches, with margins. Circa 1760.

£4 10s

**4 ——— Le Depart du Courier.**

**L'Arrivée du Courier.**

Pair of very decorative oval line engravings depicting in one a young man attaching a letter to a dove, in the other a young girl standing by a stream waiting to receive it. By Beauvarlet after Boucher. Size 17¼ by 13 inches, with margins. C. 1760. Fine impressions.

The pair, £7 7s

**5 BLAKE (William). Chaucer's Canterbury Pilgrims.**

Engraved by and after Wm. Blake. Size 11¾ by 36¾ inches, with margins. Published October 8, 1810. Fine impression of the First State.

£52 10s

**6 BONNET (Louis Marin). L'Amant Ecouté.**

**L'Eventail Cassé.**

Most charming decorative pair in superb colouring and condition, depicting a lady's boudoir. The lady seated with gallant in attendance. By L. M. Bonnet after J. B. Huet. Size 10¾ by 8½ inches, with margins. C. 1790. Brilliantly printed in colours.

The pair, £150



## DECORATIVE ENGRAVINGS.

7 **BONNET** (Louis Marin). **Tête De Femme** (Mlle. Coypel), No. 59.

Gravé par Bonnet d'après le Tableau de Monsieur Boucher qui est dans le Cabinet de Monsieur Sufflot. Printed in colours. A Paris, chez Bonnet, rue St. Jacques. Size  $15\frac{1}{2}$  by  $13\frac{3}{4}$  inches, with large margins. Fine impression, slight fold-marks. C. 1790.

£75 10s

8 ——— **Tête De Flore** (Mme. Deshayes), No. 192.

Gravé par Bonnet d'après le Dessein de Monsieur Boucher. Printed in colours. A Paris, chez Bonnet, rue St. Jacques. Size 16 by  $12\frac{3}{4}$  inches, re-margined. C. 1790.

£52 10s

"Modern iconology discards a tradition to which the Louvre Museum still adheres, that this is an allegorical portrait of Pompadour at thirty-six years of age. . . The pastel in the possession of Mr. Danlos represents the future Mme. Dehayes."—Edward Clayton (The Widener Collection).

9 ——— **L'Image de la Frivolité.**

Young lady, half length, to left, in oval, long hair tied with ribbon, large hat with ribbons, bird perched on right hand, which rests on cage.

Fine stipple engraving by Bonnet after Agelica Kauffman. Printed in colours. Size  $7\frac{1}{4}$  by  $5\frac{5}{8}$  inches, with margins. C. 1790.

£10 10s

10 **BUCK** (Adam, 1770-1883). **My Tambourine.**

Child seated holding up a tambourine in left hand. Stipple printed in colours by S. Freeman after A. Buck. Size  $10\frac{3}{4}$  by 9 inches, with margins. 1811. Very choice condition.

£31 10s

11 ——— **What's That, Mother?**

A child standing in open landscape, pointing with right hand. Stipple engraving printed in colours by Agar and Bluck after A. Buck. Size  $11\frac{1}{2}$  by  $9\frac{1}{2}$  inches. 1868.

£18 18s

12 **BUNBURY** (Henry William). **The Market Girl.**

Girl sitting on a stile with basket, dog by her side.

Oval stipple printed in colours by Chas. Knight after Bunbury.

Size  $12\frac{3}{4}$  by  $10\frac{1}{2}$  inches. C. 1790.

£7 7s

13 **COCHIN** (C. N.). **Cérémonie du Mariage** de Louis Dauphin de France avec Marie Theresa Infante d'Espagne.

**Pompe Funebre d'Elisabeth Theresa** de Lorraine Reine de Sardaigne en l'Eglise de Notre Dame de Paris le XXIIe Septembre M.DCC.XXXXI.

Pair of line engravings by Cochin. Size  $26\frac{3}{4}$  by  $17\frac{1}{2}$  inches, with margins. Circa 1745.

The pair, £4 10s

14 ——— **Retour de Campagne.**

A cavalcade of men, women and children, followed by waggons. Line engraving by Cochin after A. Watteau. Size  $12\frac{1}{2}$  by 17 inches, with margins. C. 1745.

£2 2s



## DECORATIVE ENGRAVINGS.

### 15 COLLYER (Joseph). **Venus.**

Venus lying on a cushion, in landscape, Cupid peering through the bushes.

Stipple engraving by Joseph Collyer after Sir Joshua Reynolds. Size  $10\frac{5}{8}$  by  $8\frac{5}{8}$  inches, with large margins. 1786.

Fine impression, printed in colours.

£10 10s

### 16 DAMBRUN (Jean). **Les Plaisirs du Jour.**

Set of four prints in decorative ovals depicting ladies and their gallants, at breakfast, at their toilette, playing cards. Line engravings by Dambrun after le Brun. Size 9 by  $7\frac{3}{8}$  inches, with margins. C. 1770.

The Set, £15 15s

Le Repas du Matin.

La Toilette du Midy.

La Recreation du Soir.

Le Divertissement de la Nuit.

### 17 ——— **La Partie de Wiset.**

A party of ladies and gallants playing cards in a garden. Line engraving by J. Dambrun after J. M. Moreau le Jeune. Size  $10\frac{3}{4}$  by 9 inches, with margins. 1783. Fine impression.

£10 10s

### 18 DEBUCOURT (L. P.). **Le Compliment, ou La Matinée du Jour de L'An.**

**Les Bouquets, ou La Fête de la Grand-Maman.**

Pair of very fine engravings in colour by and after Debucourt. 1787-8. Size  $11\frac{3}{4}$  by  $9\frac{3}{4}$  inches, re-margined.

The pair, £42

### 19 ——— **Route de Poissy.**

**Route de St. Cloud.**

Pair of engravings in colours by Debucourt after C. Vernet, the former depicting two men on horseback, the latter a coach on two wheels drawn by an old white horse. Size  $11\frac{1}{2}$  by  $15\frac{3}{4}$  inches, with margins. c. 1790.

The pair. £12 12s

### 20 DESCOURTIS (C. M.). **Foire De Village.**

**Noce De Village.**

Pair of most decorative engravings depicting village festivities taking place amid charming rural surroundings.

Engraved by C. M. Descourtis after N. A. Taunay. Printed in colours. Size  $12\frac{1}{4}$  by  $9\frac{1}{4}$  inches, with margins. A Paris, chez Descourtis, etc. Fine pair, first issue, with the Arms. c. 1790.

The pair, £105

### 21 DESRAIS (C. L.). **Le Retour de la Chasse.**

Interior, lady and gentleman embracing, sportsmen entering doorway.

**A Bon Chat Bon Rat.**

Interior, lady holding up picture of a cat, two gallants on either side of her drawing their swords. Pair of line engravings by C. L. Desrais. Size 12 by 9 inches, with margins. C. 1780. Fine impressions.

The pair, £8 8s



## 22 EARLOM (Richard). Lady with a Watteau Hat.

Half length, holding rose. Stipple, with flesh tints in red. By Earlom after G. B. Cipriani. Size  $10\frac{1}{2}$  by  $7\frac{1}{2}$  inches, with margins. 1787. £6 6s

## 23 FABER (John, Jr.). Shepherdesses.

Pair of very decorative portraits of ladies dressed as shepherdesses, holding garlands of flowers, and crooks across their laps. Mezzotints by John Faber, Jr., after Henry Pickering. Size 14 by  $12\frac{3}{8}$  inches, with margins. C. 1740. Fine proof impressions before all letters. The pair, £18 18s

## 24 FREUDEBERG (Sigmund). L'Occupation.

Interior, elegantly attired lady seated at an embroidery frame, gallant by her side; maidservant in background placing flowers in a bowl. Line engraving by J. H. E. Lingée, S. Freudeberg del. Size 14 by 10 inches, with margins. 1774. £8 8s

## 25 GAILLARD (R.). Le Mouton Favori.

Shepherd and shepherdess seated on bank in woodland scene, decorating a lamb with ribbons.

### L'Agréable Leçon.

Shepherd and shepherdess seated, sheep at their feet, the shepherdess with flute. Pair of line engravings by Gaillard after Boucher and Eisen. Size  $17\frac{1}{4}$  by  $14\frac{1}{4}$  inches, with margins. C. 1780.

The pair, £5 5s

## 26 GOSSE (Thomas). Mutiny of the Bounty. Transplanting the Bread Fruit Tree.

Capt. Bligh and an officer and seamen standing in small boat by the shore, natives and seamen planting the Bread Fruit tree into tubs. Native chief standing watching. Mezzotint in colours by and after Thomas Gosse. Size  $19\frac{1}{4}$  by 24 inches, with margins. C. 1790. £18 18s

## 27 GREVEDON (H.). Les Quatre Elements. Portraits de Femmes Dessines et Lithographies D'Après Nature par H. Grevedon.

1. La Terre.
2. L'Eau.
3. Le Feu.
4. L'Air.

A Series of four very decorative portraits of ladies. La Terre representing a female figure with corn and grapes in her hair and holding a basket of fruit and flowers. L'Eau, a female figure, half length, standing in a stream. Le Feu, a bride seated by a vase containing flames and fire. L'Air, a figure partly nude holding flowing draperies. The Set, in colours, in original wrappers, folio. 1833. £7 7s

## 28 HOGARTH (William). Marriage à la Mode.

Set of six Mezzotints by R. Earlom after Wm. Hogarth. Size  $18\frac{1}{2}$  by  $23\frac{1}{2}$  inches, with margins. 1795-1800. Fine early impressions of these rare plates, with large untrimmed margins. The Set, £25

28a ——— Another Set. With good margins.

£18 18s



29 **JANINET** (Jean Francois). **Nina** (Mme. Dugazon).

A portrait of Mme. Dugazon in the rôle of Nina, or La Folle par Amour. Engraved by F. Janinet after J. B. C. Hoin. Printed in colours. A Paris, chez Janinet, etc. Size  $12\frac{1}{2}$  by  $9\frac{3}{8}$  inches, with margins. Fine impression. c. 1780. **£60**

30 ——— **Le Sommeil D'Ariane.**

By Janinet, after Charlier. Framed oval, but showing white margin.

**Venus en Reflexion.**

By Janinet, after Boucher. Framed to the oval, with engravers' names and small margin, with title pasted on back.

**L'Amour Rendant Hommage à Sa Mère.**

By Janinet, after Boucher. Framed to the oval, with engravers' names and small margin, with title pasted on back.

**Vénus Desarmant L'Amour.**

By F. Janinet, after Jacques Charlier. Framed oval, but showing small margin, title pasted on back.

Set of four engravings by F. Janinet, printed in colours, fine impressions. Size  $11\frac{1}{4}$  by  $10\frac{1}{2}$  inches. C. 1780. The four plates, **£52 10s**

31 ——— **Ah! laisse moi donc voir.**

Printed in colours by Janinet after Lavreince. Size  $6\frac{1}{2}$  by  $4\frac{5}{8}$  inches, with margins. C. 1780. Fine impression. **£25**

32 **KEATING** (George). **Il' Penseroso & L'Allegro.**

Nearly full lengths, Mrs. Jordan and Mrs. Yates in a landscape. Mrs. Jordan trying to hold back Mrs. Yates from joining merry-makers in the distance. Stipple engraving by G. Keating after G. Romney. Size 16 by  $20\frac{1}{2}$  inches, with margins. 1799. Fine impression. **£5 5s**

33 **LARMESSIN** (Nicholas de). **Le Midi.**

Group of three ladies and a gallant in a wooded landscape, sundial and fountain to left. Line engraving by N. de Larmessin after N. Lancret. Size 11 by  $14\frac{1}{4}$  inches, with margins. C. 1790. **£4 4s**

34 **LE BAS** (Jacques Phillippe). **La Comète.**

Group of two men and two women playing cards, manservant in background. Line engraving by J. P. Le Bas after C. Eisen. Size 13 by 10 inches, with margins. c. 1780. **£2 10s**

35 **LE COEUR** (Louis). **Une Promesse . . . Ah! Laissez Donc.**

**Néant A La Requête.**

Pair printed in colours, le Coeur Faciebat. Size  $10\frac{3}{8}$  by  $8\frac{1}{4}$  inches, with margins. c. 1790. Fine impressions. The pair, **£31 10s**



## DECORATIVE ENGRAVINGS.

36 **LEGRAND** (Amelie). **La Declaration.**

**L'Amant Pressant.**

Pair of most charming engravings in superb colouring and condition showing the elaborate interior of a lady's boudoir, and the lady and her gallant seated on a couch. Engraved by A. Legrand after J. B. Huet. Size 11 by 8½ inches, with margins. c. 1780. Brilliantly printed in colours. £150

37 ——— **L'Education Du Chevalier De Faublas Par La Mse. de B . . .**

Voyez le Roman du Chevalier de Faublas.

**Déguisement Du Chevalier De Faublas.**

Voyez les 6 Semaines du Chevalier de Faublas (re-margined).

Pair printed in colours. A Paris, Chez Augustin Legrand. c. 1780. Size 11½ by 8¾ inches, one with margins, the other re-margined. £18 18s

38 **LEMPEREUR** (Louis Simon). **Les Conseils Maternels.**

Young girl seated, holding lap dog, old woman standing behind her, Arms under. Line engraving by Lempereur after P. A. Wille. Size 14¼ by 12¼ inches, with margins. Fine proof before title and artists names. From the Heseltine collection. c. 1790. £3 10s

39 **McARDELL** (James). **Boy Playing Violin.**

A young boy, velvet cap, with feathers, playing violin. Mezzotint by Jas. McArdell after Franz Hals. Size 17½ by 12½ inches, with margins. Brilliant proof impression before all letters. Extremely scarce in this state. Circa 1750. £18 18s

40 **MARTINI** (P. A.). **"Les Aveux Sincere ou les Accords de Mariage."**

Interior, showing group of two ladies and three gentlemen, all in fashionable costume. Fine line engraving with decorative borders by Martini after Queverdo. Size 14¼ by 10¾ inches, large margins. Circa 1760. Choice impression. £8 8s

41 **MOITTE** (Pierre E.). **La Mère en Courroux.**

Interior, two women, the elder seated, pointing to the younger, who stands in attitude of dejection, young child with doll. Line engraving by P. E. Moitte after J. B. Greuze. Size 15½ by 11 inches, with margins. c. 1770. Brilliant proof in first state. £10 10s

42 ——— **Le Catechisme.**

**Le Confessional.**

Pair of very decorative line engravings by P. E. Moitte after P. A. Baudouin. Size 13 by 16¾ inches. Fine impressions in first state. c. 1770. The pair, £5 5s

43 **MORLAND** (George). **Alehouse Kitchen.**

Countryman seated before a fire, another standing behind him, with knee on oak settle, smoking, jug beside him.

**Alehouse Door.**

Two countrymen seated, drinking and smoking, outside country inn. Pair of mezzotints by R. S. Syer after G. Morland. Size 15 by 12 inches, with margins. 1801. The pair, £7 7s



44 **MORLAND (George). The Farmer's Stable.**

Interior of stable. Large white cart-horse, and another coming in at door, also small pony, saddled. A lad, whip in right hand, leads foremost horse by rope; a labourer in smock is gathering fodder up from ground. Mezzotint engraved by Ward after Morland. Printed in colours. Size  $17\frac{3}{8}$  by  $23\frac{3}{4}$  inches, with margins. Published January 1, 1792. **£63**

45 ——— **The First of September, Morning.**

Interior of a stable. A sportsman uncouples two hounds. Another dog near open door. Boy in smock leads from stall a saddled pony. A horse looks round interested. Another one is fastened outside by bridle. Cat sleeps on casement sill.

**The First of September, Evening.**

Exterior of an inn; sign, lion rampant. On bench at porch sits sportsman, gun between his knees, pointing with left hand to a hare which the landlord holds up. Hounds coupled at his feet. Little child stands near. To right, stableman leads saddled horse away. Yokel at casement.

Pair of mezzotints by Wm. Ward after Morland. Size  $18\frac{7}{8}$  by  $23\frac{7}{8}$  inches, with margins. 1796.

Fine impressions, printed in colours.

The pair, **£210**

46 ——— **The Kite Entangled.**

A field with stile on the right, in the top branches of an oak tree a kite is entangled, three boys are below endeavouring to extricate it.

Very charming and decorative mezzotint by William Ward after George Morland. Size  $20\frac{1}{4}$  by  $15\frac{3}{4}$  inches, with margins. 1790. Brilliantly printed in colours. **£175**

47 ——— **Inside a Country Alehouse.**

Interior, man, great-coat, hat, carrying whip, holds up rabbit in left hand, at which another man, seated at table, looks, dogs at his feet. Behind, young girl with mug of ale. To right, near fire-place a countryman, little girl between his knees, spade at side.

**Outside a Country Alehouse.**

Open landscape, inn to right, a woman leans against post, hand on child's shoulder, man on bench, master of hounds bends to take glass from boy, behind him another huntsman, mounted, drinks from tankard, hounds.

Pair of mezzotints by W. Ward after G. Morland and J. Ward.

Size 18 by  $23\frac{3}{4}$  inches, no margins. 1791-7. Brilliant printed in colours.

The pair, **£120**

48 ——— **The Last Litter.**

Exterior of old barn, sow feeding from trough, three young ones near, man standing with basket in hands, looking down at little girl with pinafore full of leaves.

**The Hard Bargain.**

Interior of a cowhouse. At open door a farmer holds a calf. His customer leans against a lintel. To left a cowboy sits in manger, dog lying by. A bulldog in foreground. Pair of Mezzotints by W. Ward after G. Morland. Printed in colours. c. 1800. Size  $18\frac{1}{8}$  by 24 inches, re-margined.

The pair, **£52 10s**



**49 MORLAND (George). Morning, or the Benevolent Sportsman.  
Evening, or the Sportsman's Return.**

Pair of very fine mezzotints by Grozer after G. Morland. Printed in colours. Size 18 by 24 inches, with wide margins. Published May, 1795, by J. Grozer. The pair, £200

**50 ——— Nurse and Children in the Fields.**

Very fine and decorative mezzotint by G. Keating after George Morland. Size 20½ by 15¾ inches, with margins. 1791. Brilliant impressions, printed in colours. £175

**51 ——— Rest from Labour.**

A countryman with his dog seated under a tree. Stipple by T. Burke after G. Morland. Size 17¾ by 14 inches, with margins. 1808. Printed in colours. £28

**52 ——— Sailors' Conversation.**

Exterior of an old inn with lattice window, a young woman leans on wall listening to conversation of three sailors seated at table, another sailor with pipe in mouth seated on ground, small barrel between his knees, to left in background a lake. Mezzotint engraved by Ward after Morland.

**Selling Fish.**

Scene on sea-shore; on right, woman standing with basket of fish bargaining with man on white horse, dog by side looking at fish on ground, cliffs at back. Rocks; boat partly drawn up on beach, fishing smacks on sea. Mezzotint engraved by J. R. Smith after Morland. Size 17¼ by 21¼ inches, with margins. 1802. Both fine impressions, printed in colours (the title of "Selling Fish" has been carefully repaired). The pair, £175

**53 ——— The Sportsman's Return.**

Exterior of Bell Inn. Sportsman entering doorway holding up hare to a man seated in little hut at side of door, with placard, "Shoes Neatly Mended," two sporting dogs. A countryman fastens saddled horse to tree. Mezzotint by W. Ward after Morland. Size 18 by 23¾ inches, with margins. 1792. Most brilliant impression purely printed in colours. Exceeding rare in this choice state. £250

**54 ——— St. James's Park.**

A young woman sitting under trees, giving mugs of milk to young children, a milkmaid milking a cow to left, soldier with his back to the tree looking on.

**Tea Garden.**

Family group, sitting under trees in a garden, having tea. Pair of very decorative oval stipple engravings by F. D. Soiron after G. Morland. Size 16 by 20 inches, with margins. Fine impressions in bistre. 1790. The pair, £42

**55 ——— The Turnpike Gate.**

A tollhouse, with man asleep inside, a countryman on horseback is passing through gateway about to pay toll to another man, bulldog at horse's heels. Mezzotint by Wm. Ward after G. Morland. Size 18 by 23½ inches, with margins. 1806. Fine impression. £27 10s



56 **MORLAND** (George). **A Visit to the Child at Nurse.**

**A Visit to the Boarding School.**

Pair of mezzotints printed in colours by W. Ward after G. Morland. Size  $17\frac{1}{8}$  by  $21\frac{5}{8}$  inches, re-margined. Published August 20, 1788 and December 28, 1789, by J. R. Smith. The pair, £72 10s

57 **PETHER** (William). **Drawing from the Gladiator.**

Group of three men seated at table looking at statuette of a Gladiator. Mezzotint by W. Pether after Wright, of Derby. Size  $17\frac{1}{4}$  by 22 inches, with margins. 1769. Proof with the painter's and engravers' names and publication line in etched letters, and before the title space was cleaned. £10 10s

From the Fritz Reiss Collection.

58 ——— **A Lecture on the Orrery.**

In centre an orrery, the lecturer standing behind two boys examining it, a young woman similarly employed, behind her a young man taking notes, to right two other men and a lad. Mezzotint by W. Pether after J. Wright, of Derby. Size 19 by  $23\frac{1}{4}$  inches, with margins. 1768. Brilliant impression in proof state before the motto on the Arms. £15 15s

The figures given are portraits of residents of Derby, as follows:—The lecturer, Mr. Denby, organist at All Saints' Church; the young woman, Mrs. Sale; the young man taking notes, Mr. Burdett, the engraver; the young man to right, J. Wright, the painter; the others, Mr. A. Winterton and Mr. G. Snowden; and the two boys, sons of the Rev. Mr. Cantrill, of Derby.

59 **SAINT-AUBIN** (A. de). **La Jardinière.**

Young woman, white dress leans out of a window to water plants on a window sill. Engraved by Phelipeaux et Morret after St. Aubin.

**La Savonneuse.**

Young woman, mob cap, washes clothes at open window. Engraved by Julien et Morret after St. Aubin. Size  $9\frac{1}{8}$  by  $6\frac{7}{8}$  inches, with margins. C. 1790. The pair, £63

60 **SMITH** (J. R.). **Contemplating the Picture.**

Whole length, in oval, lady seated, holding miniature.

**Society in Solitude.**

Whole length, in oval, lady seated, back to tree, large hat with feathers, book in right hand. Pair of fine stipple engravings by J. R. Smith. Size  $9\frac{3}{4}$  by  $8\frac{1}{2}$  inches, with margins, showing artist's name only. (1785). The pair, £10 10s

61 ——— **The History of Laetitia.**

Set of six charming and decorative stipples in brown by J. R. Smith after Morland. The earliest issue before the plates were reduced and before the alteration of the costume of Laetitia. 1789. Size  $13\frac{3}{4}$  by 11 inches, with large margins. The Six Plates, £42 10s

- Plate I. Domestic Happiness. Laetitia with her parents.  
 „ II. The Elopement. Laetitia seduced from her friends under a promise of marriage.  
 „ III. The Virtuous Parent. Laetitia endeavours in vain by presents to reconcile her parents.  
 „ IV. Dressing for the Masquerade. Laetitia flies from reflection to public entertainments.  
 „ V. The Tavern Door. Laetitia, deserted by her seducer, is thrown on the town.  
 „ VI. The Fair Penitent. Laetitia in penitence finds relief and protection from her parents.



62 **SMITH (J. R.). A Lady and her Children Relieving a Cottager.**

On right a poor woman sitting on the ground, sleeping child in her lap, receiving money from a little girl; behind her stands a lady elegantly dressed, and an elder girl; towards left a black servant boy, holding cloak and umbrella, lap-dog in front, landscape with mansion in distance to left.

**School Boys giving Charity to a Blind Man.**

Towards left a blind beggar man sitting on ground, his wallet beside him, hat held out, dog at his feet, in centre two lads standing; at feet a younger boy, kneeling on right knee and emptying basket; landscape in distance to right. Pair of mezzotints by J. R. Smith after W. Bigg. Size  $17\frac{1}{4}$  by  $21\frac{7}{8}$  inches, with margins. Published March, 1784, by J. Birchall. The pair, £12 12s

63 ——— **A Snake in the Grass.**

A girl partly nude reclining on bank under a tree, screening her face with right arm, snake in grass on right; verses under. Stipple by J. R. Smith after Sir Joshua Reynolds. Size 10 by 8 inches, with margins. 1787. Brilliant impression, printed in colours. £40

64 ——— **The Widow's Tale.**

Two ladies sitting at table, conversing, the one to right in morning walking dress, in background girl turning from piano. Mezzotint printed in colours by W. Ward after J. R. Smith. Size  $20\frac{1}{4}$  by  $15\frac{5}{8}$  inches, re-margined. London: Published June 2, 1789, by J. R. Smith. Fine impression. £75

65 **SOMBRET. Le Déjeuner du Modèle.**

Interior of a studio, the model, a girl, in loose draperies, seated beside artist, who is pouring out coffee. Stipple engraving by Sombret after Derosier. Size  $9\frac{1}{2}$  by 8 inches, with margins. C. 1790. Fine impression printed in colours. £12 12s

66 **TOMKINS (Peltro William). He Sleeps.**

Three-quarter length, a lady holding a sleeping child. Stipple printed in colours by and after P. W. Tomkins. Size  $8\frac{7}{8}$  by  $6\frac{7}{8}$  inches, thread margins. C. 1790. £15 15s

67 **VAN DYCK (Sir Anthony). The Man with the Glove.**

Three-quarter length, standing, dark cloak, lace cravat, glove on left hand. Mezzotint by T. Blackmore after A. Van Dyck. Size  $15\frac{1}{4}$  by  $12\frac{1}{2}$  inches, with margins. Fine proof impression with the artists' names in scratched letters, and before the margin was cleaned. £5 10s

68 **WALKER (Jas.). The Spell.**

A young girl kneeling before milk-pail, watching a snail on block to right, a dog sits with his forepaws on pail, landscape with cow. Mezzotint by Jas. Walker after Jas. Northcote. First state, with Artists' names and line of publication in scratched letters. Size  $19\frac{3}{4}$  by  $13\frac{3}{4}$  inches, with margins. 1783. £6 6s

69 **WARD (James). The Alpine Traveller.**

Mountain scenery, lady ascending the mountain, riding on a mule, which bears bells and tassels, dog leaping up; boy leading another mule behind. Mezzotint by J. Ward after J. Northcote. Size  $22\frac{1}{2}$  by  $17\frac{3}{4}$  inches, with margins. 1804. £15 15s

Portrait of Lady Leicester, wife of Sir John Fleming Leicester.



70 **WARD (James). The Cowshed.**

Interior of shed. Cowherd seated on stool milking cow, looking at a milkmaid, who sits facing him; to left three cows stalled; to right calf looks out of pen. Mezzotint by and after Jas. Ward. Size  $23\frac{1}{2}$  by  $18\frac{3}{4}$  inches, with margins. 1793. **£15 15s**

71 **WARD (William). Blyth Comet Ox, 2 Years and 11 Months old, and Four Wether Sheep, 21 Months old.**

"Bred and Fed by Mr. Champion of Blyth, Notts., and exhibited by him at the London Christmas Cattle Show, Sadlers Yard, December, 1817." Mezzotint by Wm. Ward after Thos. Weaver. Size 22 by  $28\frac{1}{2}$  inches, with margins. Fine Open Letter Proof impression. 1818. **£12 12s**

72 ——— **The Citizens' Retreat.**

Country house, large spreading tree in front. Old man smoking pipe; in foreground lady, mob cap, spotted fichu, scatters food to chickens. On her left, man nurses baby, to left two little girls. Mezzotint by W. Ward after J. Ward.

Size  $17\frac{7}{8}$  by  $23\frac{1}{2}$  inches, with thread margins top and sides and full inscription margin. 1796.

Brilliantly printed in colours and in choice condition. **£175**

74 ——— **The Disaster.**

Lady, with young girl beside her, enters open balcony window of drawing room on right, hands extended. A cat has upset a bird-cage and is running off with canary; piano in background, pleasure-grounds in distance to right.

Mezzotint engraved by W. Ward after F. Wheatley. Printed in colours. Size 20 by  $15\frac{3}{4}$  inches, remargined. London: Published July 26, 1789, by J. R. Smith. **£25**

75 ——— **Hesitation.**

Half length, young girl seated about to write a letter. Oval stipple printed in colours by and after Wm. Ward. Size  $7\frac{1}{4}$  by 7 inches, with margins. Four lines of verse under (no line of publication). 1786. **£31 10s**

76 ——— **Industrious Cottagers.**

Interior of a kitchen, to left young woman, curls, fichu and large apron, sits at wheel spinning, large fireplace in which hangs a large cauldron round which children are sitting. Through an open doorway to right women and children are seated, making lace. Mezzotint engraved by W. Ward after James Ward. Size  $17\frac{3}{4}$  by  $23\frac{1}{2}$  inches, with full inscription and margins beyond. Brilliantly printed in colours and in choice condition. **£65**

77 ——— **Juvenile Amusement.** (Miss Bowles).

Whole length, a young girl seated on the ground, arms round neck of dog, trees.

**Juvenile Employment.**

Whole length, a young girl sitting holding book in her lap, basket beside her, lamb behind, landscape. Pair of mezzotints by Wm. Ward after Sir Joshua Reynolds and J. Rising. Size  $14\frac{1}{4}$  by  $10\frac{7}{8}$  inches, with full inscription and thread margins top and sides. 1798. Brilliantly printed in colours. **The pair, £110**



## DECORATIVE ENGRAVINGS.

78 **WARD** (William). **Private Amusement.** (Reflection).

In oval, young girl, seated, large hat, dark curls falling over shoulders, low-necked dress, sash, holding pen in right hand. Stipple engraving by W. Ward after H. Ramberg. Printed in colours. Size  $9\frac{3}{4}$  by 9 inches. Framed to the oval, but showing engravers' names and small margin. £21

79 ——— **Selling Rabbits.**

Interior of a thatched barn, containing many hutches of rabbits; a man and woman in centre; children and dog.

**The Citizen's Retreat.**

Outside of a country house; lady in a mob cap scatters grain to chickens; children playing. Pair of mezzotints by W. Ward after J. Ward. Size 18 by  $23\frac{3}{4}$  inches, with margins. Brilliant impressions. Earliest issue. 1796. £37 10s

80 ——— **A Young Lady Encouraging The Low Comedian.**

Under a large tree sits a little beggar boy, a monkey on his shoulder; chain in his left hand, with the right holds out his hat, into which charming girl drops a coin. She wears a large hat and feather, muslin gown and ribbons. A child clings timidly to her. Mezzotint by W. Ward after Northcote. Size  $20\frac{3}{8}$  by  $15\frac{7}{8}$  inches, with margins. Fine impression, printed in colours. 1787. £37 10s

81 **WESTALL** (Richard, R. A.). **The Little Domestic.**

Interior of a cottage, young girl kneeling holding bellows.

**Girl and Pigs.**

A farmyard, young girl feeding pigs. Pair of coloured stipple engravings by Ogbourne and Gaugain and Hellyer and Gaugain after Westall. Size  $9\frac{1}{2}$  by  $12\frac{1}{2}$  inches, with part of inscription margin, and narrow margins top and sides. C. 1790.

The pair, £12 12s

82 **WRIGHT** (Joseph, of Derby). **An Iron Forge.**

A smith, holding iron under a heavy hammer worked by mechanical power, another smith standing beside him, to right a woman with child in her arms, elder girl beside her, to left old man with child at his knee. Mezzotint by Earlom after Wright. Size 19 by  $23\frac{1}{2}$  inches, with margins. 1773. £8 8s

## SPORTS AND PASTIMES

### COACHING.

83 **The Blenheim, leaving the Star Hotel, Oxford.**

Aquatint in colours by F. J. Havell after G. Havell. Size  $11\frac{1}{2}$  by  $18\frac{5}{8}$  inches, with margins. 1831. Fine impression. £52 10s

"Dedicated to the Honorary Members of the Original Benevolent Whip Club."

(See Illustration, Frontispiece.)

84 **The Eagle Paris and Dover Coach.**

Coach and four with passengers, the sea and town of Dover in distance, to left Dover Castle. Aquatint in colours by H. Alken after G. Tregear. Size  $10\frac{3}{4}$  by  $15\frac{1}{2}$  inches, with inscription margin. 1827. Early impression of the first issue, with the word Dover spelt "Dovor." £18 18s



**Coaching—continued.**

**85 Coaching Scenes.**

Series of four extremely decorative and attractive engravings after Cooper Henderson, depicting animated coaching scenes. All printed in colours, and in brilliant condition, and showing the work of Cooper Henderson at his best period. Size of each aquatint  $9\frac{3}{4}$  by 14 inches. C. 1837. These have no margins, as issued by the publisher, S. & J. Fuller, but each has the original descriptive label.

**1. The Rival Coaches.**

**2. The Up and Down Mail.**

**3 and 4. Changing Horses.**

The Four Plates, £37 10s

Charles Cooper Henderson, 1803-1877. Educated at Winchester, he completed his studies by a tour abroad, and turned to good account the knowledge of French horses, coaching accessories, etc., that he acquired during his travels.

Incidents of the road and coaching were the special predilection of this painter, and many of these works were engraved. Henderson exhibited twice at the Royal Academy; in 1840 he sent in his "Edinburgh and Glasgow Mails Parting Company" and, eight years later, "The Diligence of 1830."

**86 Mail Coach.**

The Royal Mail with four horses coming down a steep hill, male passenger on box seat. Aquatint in colours by M. Dubourg after J. L. Atkinson. Size  $14\frac{3}{4}$  by  $16\frac{1}{2}$  inches, with margins. 1824. Fine impression, printed in colours. £42

**87 The Mail Coach in a Drift of Snow.**

Aquatint printed in colours by G. Reeve after James Pollard. Brilliant impression, and in superb condition. Size 11 by 16 inches, with margins. 1825. £45

**88 The Mail Coach in Snowstorm.**

Aquatint printed in colours by G. Reeve after James Pollard. Brilliant proof impression, in perfect condition. Size  $10\frac{7}{8}$  by  $15\frac{3}{4}$  inches, with margins. 1825. £45

**89 The Mail Coach in a Thunderstorm on Newmarket Heath.**

Aquatint printed in colours by G. Reeve after James Pollard. Brilliant impression, and in superb condition. Size 11 by  $15\frac{7}{8}$  inches, with margins. 1827. £45

**90 The New London Royal Mail, Commenced Running January 1st, 1836.**

**The Red Rover, Southampton Coach.**

Pair of Aquatints in colours by Chas. Hunt. Fine impressions. Size  $12\frac{3}{4}$  by  $20\frac{1}{4}$  inches, with margins. 1836. The pair, £31 10s

**91 Stage Coach Travelling.**

Two coaches and four, ascending and descending a hill, hilly country in background. Aquatint by R. Rosenbourg after J. Pollard. Size 11 by 16 inches, with margins. Fine impression, printed in colours. £42



## SPORTS AND PASTIMES.

### CRICKET.

Series of tinted lithographic portraits of famous cricketers, depicting them in cricketing costume. Average size,  $13\frac{1}{2}$  by 8 inches. C. 1840. Price, £1 1s. each.

- 92 **Thomas Beagley**, 1789-1858. Celebrated Hampshire Cricketer.  
93 **Alfred Diver**, born 1824. Played for Cambridge, the Marylebone Club, etc. He succeeded John Lillywhite at Rugby as professional tutor to the boys.  
94 **James Dean**, born 1816. Born at Duncton, Sussex.  
95 **William Hillyer**. Often termed "the best of all bowlers."  
96 **William Lillywhite**, 1792-1854. As he appeared at Lord's Ground, July 25, 1853. Known as the "Nonpareil Bowler."  
97 **John Wisden**. Sussex cricketer, born at Brighton.

- 
- 98 **Fuller Pilch. Thomas Box. William Lillywhite. Jas. Cobbett.** Four full-length Portraits of celebrated Cricketers, on one sheet. Lithograph in colours by C. Hunt. Fine impression. Size  $16\frac{1}{2}$  by  $14\frac{1}{4}$  inches, with margins. 1841. £3 3s

### FOX HUNTING.

- 99 **Meeting at Cover. Breaking Cover. Full Cry. The Death.**

Set of four very fine aquatints in colours by T. Sutherland after H. Alken. Size  $5\frac{3}{8}$  by  $23\frac{3}{4}$  inches, with margins. 1824. The Set, £175

- 100 **Leicestershire Covers: 1. Going out, "Look how she Pants." 2. Full Cry, "Now, my braw Youths." 3. The Death, "Distressed, he flies." 4. Refreshment, "And if to Crown my Joys."** Set of four aquatints by Sutherland after Dean Wolstenholme. Size  $8\frac{1}{2}$  by  $26\frac{3}{4}$  inches, with margins. Very fine impressions printed in colours. The early issue of the plates published by Burkitt and Hudson, 1817. The Set, £175

- 101 **The Raby Pack.**

Interior of large kennels, nine fox hounds in various attitudes, drinking from water troughs, etc., in foreground to right a terrier, dog-feeder, top hat, waistcoat, knee breeches, half stoops, looking up and across slightly to left, fork with food held in both hands, to right open door, huntsman, top hat, coat, whip in hand, looking to right, beyond can be seen clouds, top of trees.

Mezzotint printed in colours by W. Ward after H. B. Chalon.

Size  $18\frac{3}{4}$  by  $23\frac{3}{4}$  inches, with margins. 1814. £31 10s

- 102 **Hark Forward, Away! Whoo-Hoop!**

The death, a huntsman holding up fox, another huntsman offering brush to a lady on horseback. Aquatint in colours by Thos. Fairland after F. C. Turner. Size  $14\frac{1}{4}$  by  $17\frac{1}{2}$  inches, with margins. 1840. £8 8s

- 103 **The Leap.** Two huntsmen leaping a fence, hound in foreground, open country.

Aquatint in colours by C. Bentley after H. Alken. Size  $13\frac{1}{4}$  by  $18\frac{1}{4}$  inches, with margins. 1828. £10 10s



**RACING.**

**104 Race for One Thousand Pounds!!**

"Lord Darlington's Memnon beating Lord Exeter's Enamel at Newmarket, A.F. May 14, 1827." Aquatint in colours, drawn and engraved by Pollard. Published June, 1827, by Pollard, London. Size  $7\frac{1}{4}$  by 17 inches, with margins. **£12 12s**

**105 Race for the Claret Stakes, Newmarket.**

Aquatint printed in colours, with names of horses running below, i.e., 1st Moses, 2nd Morisco, 3rd Swape, etc. Published May 20th, 1823, by R. Pollard and Sons, Holloway, near London. Size 7 by 17 inches, with margins. **£12 12s**

**106 The Race for the St. Leger Stakes of 1812, on Doncaster Course.**

Aquatint in colours by Pollard and Dubourg after Clifton Thomson. Size  $3\frac{1}{2}$  by  $24\frac{1}{2}$  inches, with margins. 1816. **£9 9s**

**RACEHORSES.**

**107 Moses.**

"Bred by His Royal Highness the Duke of York in 1819, got by Whalebone, his dam by Gohanna, grandam Grey Skim by Woodpecker, great grandam by Herod out of Young Flag by Skim." Aquatint printed in colours by and after James Pollard. Size  $14\frac{3}{4}$  by  $18\frac{1}{2}$  inches, with margins. Published by R. Pollard and Sons, Holloway, London, June 22, 1822. **£15 15s**

**108 Sultan.**

Winner of the Newmarket Whip in 1823, by Selin out of Bacchante by Williamson's Ditto. Aquatint in colours by E. Duncan after J. Ferneley. Size  $12\frac{1}{4}$  by  $16\frac{1}{2}$  inches, with margins. 1832. **£10 10s**

**109 Tiresias.**

In the Craven Meeting he won a Sweepstake of 200 gs., beating Vanguard. In the first Spring meeting he won the Newmarket Stakes of 50 gs., beating 10 others." Etc.

Aquatint in colours drawn and engraved by James Pollard.

Published July 6, 1819, by R. Pollard and Son, Holloway, London. Size  $12\frac{1}{4}$  by  $17\frac{1}{2}$  inches, with margins. **£14 14s**

**SHOOTING.**

**110 Evening of the First of September.**

Interior of an inn, young sportsman standing before an open fire, two other sportsmen with guns seated on either side of him, dogs at their feet. Young boy pouring out wine near doorway to right. Very decorative aquatint printed in colours by J. Pollard. Size 14 by  $17\frac{3}{4}$  inches, with margins. 1822. **£10 10s**

**111 PARTRIDGE SHOOTING.**

Open landscape, two sportsmen with guns, covey of partridges to left, two dogs in foreground. Aquatint by D. Wolstenholme, Junr., after D. Wolstenholme. Size  $15\frac{1}{4}$  by  $20\frac{1}{4}$  inches, with margins. Choice impression in excellent condition and printed in colours. 1819. **£65**



- 112 BOXING. Jackson** (John, 1769-1845). Pugilist, known as "Gentleman Jackson," champion of England, 1795-1803; afterwards kept a boxing school in Bond Street, London, at which Byron was a pupil. Whole length, standing, dark buttoned coat, light breeches and stockings, right hand placing high hat on pedestal of statue to left; picture of prize fight on wall in background. Mezzotint by Chas. Turner after B. Marshall. Open letter proof impression. Size 23 by 17½ inches, with margins. 1810. £47 10s
- 113 GOLF. Callender** (Henry). Whole length, in uniform of Blackheath Golf Club; landscape. Mezzotint engraving by Wm. Ward after L. F. Abbott. Size 23½ by 16½ inches, with margins. 1812. £18 18s
- With inscription under:—"Henry Callender, Esqre. To the Society of Goffers at Blackheath."
- 114 TENNIS. Barre** (Edmund). Champion Tennis Player from 1827 to 1860. Born at Grenoble 1802, died in Paris 1873. Was appointed Paumier (Tennis Player) to Charles X, Louis Phillippe and Napoleon III, with an annuity of 1,200 francs. Retired unbeaten champion in 1860, his last match for the title being against Edmund Tompkins the younger, which resulted in a draw. Full-length portrait in tennis costume, racquet raised in right and balls in left hand. Photogravure after the original portrait painted by Bromley in 1849. Size 21 by 15½ inches, with margins. Only a limited number issued and plates destroyed. £2 10s

### RAILWAYS.

- 115 The Birmingham and Liverpool Rail Road.** Very fine aquatint in colours showing the Locomotive Engine and Train, some of the waggons filled with soldiers, cannon, fat cattle, luggage, etc. Engraved by Smart and Reeve after S. Bourne. Size 4¼ by 23 inches, with margins. 1825. £15 15s
- 116 The Congleton Viaduct, on the North Staffordshire Railway.** G. P. Bidder, Esquire, Engineer—Messrs. Brassey and Co., Contractors. Dimensions—Total length 697 feet. Greatest Height 109 feet.
- The Dane Viaduct, on the North Staffordshire Railway.** G. P. Bidder, Esquire, Engineer—Messrs. Brassey and Co., Contractors. Dimensions—Total length 1255 feet. Greatest Height 106 feet.
- Pair of lithographs in colours by Day and Son. 1849. Size 10¼ by 16½ inches, with margins. Fine impressions. The pair, £8 8s
- 117 The Liverpool and Manchester Railway—Warehouses, etc., at the End of the Tunnel Towards Wapping.** Aquatint in colours by S. G. Hughes after T. T. Bury. Size 10 by 11¾ inches, with margins. London: Published by Ackermann, Strand, 1833. 18s
- 118 The Railway Station, Dresden.** Aquatint in colours by and after C. Taubert. Size 7 by 9½ inches, with margins. 1870. £1 5s
- 119 Waking up the Wrong Passenger.** Interior of a sleeping car, a man in nightcap, half asleep, putting his hand into another man's trousers pocket. Lithograph in colours published by Currier and Ives. 1875. £3 3s



# ENGRAVED VIEWS OF GREAT BRITAIN

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**120 BERKSHIRE. View of The Thames at Streatley.**

Aquatint in colours by R. and D. Havell after Wm. Havell. Size 14 by 19½ inches, with margins. 1811. £4 4s

**121 ——— Windsor. The Royal Palace of Windsor.**

Coloured line engraving by F. Major after H. Gravelot. Size 8½ by 15½ inches, with margins. 1745. 17s 6d

**122 BUCKINGHAMSHIRE. Eton College.**

Line engraving by W. Radclyffe after J. M. W. Turner. Size 6½ by 9¾ inches, with margins. C. 1820. £2 2s

**123 CUMBERLAND. Carlisle, North-East View.**

Line engraving by T. Medland after J. Farington. Size 13¾ by 9¼ inches, with margins. 1790. 10s 6d

**124 DORSETSHIRE. Weymouth Bay.**

**Belfield and Portland.**

**Wyke and Portland.**

**Pennsylvania Castle, The Old Church, and  
Bow and Arrow Castle, Portland.**

Set of four very fine aquatints in colour by J. Bluck after J. W. Upham. Size 11 by 15½ inches, with margins. 1821.

The four plates, £12 12s

**125 ——— Weymouth, from the Look-out, taken May, 1812.**

**Weymouth and Portland, taken near the Turnpike, Sept., 1812.**

Pair of aquatint in colours by J. Bluck after J. W. Upham. Size 17¾ by 24½ inches, with margins. 1813. The pair, £8 8s

**126 ESSEX. View from Chigwell Row.**

Aquatint in colours from a drawing by P. I. de Louthembourg, R.A. Size 15¼ by 12¼ inches, with margins. 1808. £3 3s

**127 ——— Colchester.**

Actual Survey of the Town and Borough, by Thomas Sparrow, with inset views of the Castle, St. John's Church, and Abbey Gate, etc. Size 27½ by 20 inches. 1767. 15s

**128 ——— Colchester (the South-East Prospect of).**

Line engraving by Saml. and Nathl. Buck. Size 12¼ by 32 inches, with margins. 1741. 15s

**129 ——— Debden.**

Aquatint by H. I. Parkyns after J. C. Barrow. Size 11½ by 14½ inches, with margins. 1791. 10s 6d



**130 HAMPSHIRE. Portsmouth.**

The encampment of the English Forces near Portsmouth, together with a view of the English and French Fleets at the commencement of the action between them on the XIXth of July, MDXLV. Line engraving by James Basire. Size  $19\frac{1}{4}$  ins. by 5 ft. 11 ins., with margins. 1778. £1 10s

**131 ——— A View of the Town and Harbour of Portsmouth, with his Majesty's Fleet under Sail.**

Line engraving by Scotin after Menageot. Size  $11\frac{7}{8}$  by  $17\frac{7}{8}$  inches, with margins. 1755. 12s 6d

**132 HERTFORDSHIRE. Cassiobury, the Seat of the Earl of Essex.**

Aquatint printed in colours by Robt. Havell and Son after J. M. W. Turner. Size  $14\frac{3}{4}$  by  $11\frac{1}{4}$  inches, with margins. £5 5s

**133 KENT. View of Hall Place School, near Bexley, Kent.**

Showing the boys playing cricket on lawn in front of the school, a stream in foreground, building seen through trees to right, sheep grazing to left. Fine and decorative aquatint in colours by S. Alken after W. Noble. Size  $13\frac{1}{8}$  by  $20\frac{1}{8}$  inches, with margins. 1806. £8 10s

**134 ——— South Prospect of Dover.**

Line engraving by S. and N. Buck. Size  $12\frac{1}{4}$  by 30 inches, with margins. 1739. £1 1s

**135 ——— Launching a Dover Cutter and A Dover Pilot Boat.**

Pair of aquatints in colour by J. H. Atkinson. Size  $8\frac{1}{2}$  by 13 inches, with margins. 1807. £3 3s

**136 ——— Gravesend.**

A view of the town seen from the harbour; to left is the paddle steamer "Hawk" with rowing boats taking off passengers; to right a sailing vessel and small boat with cattle on board. Aquatint in colours by E. Duncan after W. A. Knell. Size 15 by  $22\frac{1}{4}$  inches, with margins. 1828. Fine impression. £37 10s

**137 ——— Margate, with the Venus Steam Packet entering the Harbour.**

Aquatint in colours by T. Sutherland after W. J. Huggins. Size 14 by 20 inches, with margins. 1823. £14 14s

**138 ——— A View of Margate, with the Bathing Place.**

Aquatint in colours by J. Wells after T. Smith. Published by R. Pollard, 1786. Size  $10\frac{3}{4}$  by 18 inches. £10 10s

**139 ——— Margate Pier.**

Aquatint by Geo. Hunt after H. Jones. Size  $6\frac{1}{2}$  by  $10\frac{1}{2}$  inches, with margins. 1824. £2 2s

**140 ——— View of Ramsgate, with vessels in a strong gale, making for the Harbour.**

Aquatint in colours by E. Duncan after W. J. Huggins. Size  $14\frac{1}{2}$  by  $22\frac{1}{4}$  inches, with margins. 1826. £18 18s



**141 KENT. View of Ramsgate Harbour.**

Mezzotint by Thomas Lupton after J. M. W. Turner. Size  $6\frac{1}{2}$  by  $9\frac{1}{4}$  inches, with margins. 1827. **£1 1s**

**142 LANCASHIRE. North-East View of Lancaster.**

Aquatint in colours after Freebairn. London, published by J. Deeley, Soho. Size  $13\frac{3}{4}$  by 11 inches, with margins. **£1 5s**

**143 ——— North-East View of Lancaster.**

Line engraving by J. Landseer after J. Farington, R.A. Size  $11\frac{7}{8}$  by 18 inches, with margins. 1791. **14s**

**144 ——— A South View of the Gateway Tower of Lancaster Castle.**

Aquatint in colours by Wells after Freebairn. Size 18 by  $23\frac{3}{4}$  inches, with margins. 1802. **£3 3s**

**145 ——— View of the Port of Liverpool.**

In foreground, several large sailing vessels at anchor during a gale; the town with Cathedral in background. Very fine aquatint printed in colours by R. G. Reeve after Samuel Walters. Size  $24\frac{5}{8}$  by  $17\frac{1}{8}$  inches, with margins. 1836. **£16 16s**

**146 ——— View of Castle Street, Liverpool, from the end of High Street.**

Aquatint by F. Malton after G. Perry. Size  $20\frac{1}{4}$  by  $16\frac{1}{4}$  inches, with margins. 1792. **£3 3s**

**147 ——— Manchester. The Attack by the Manchester and Cheshire Yeomanry Cavalry on the Female Reformers of Manchester and the adjacent Towns, at the meeting assembled on St. Peter's Field, Manchester, 16th of August, 1819.**

Scene depicting men, women and children being cut down by soldiers, a platform in background with men and a woman holding banner, "Manchester Female Reform League," etc. Aquatint in colours by Gillray, published by Richard Carlisle. Size 13 by  $18\frac{3}{4}$  inches. 1819. **£4 4s**

**148 ——— The South Prospect of Preston.**

Line engraving by and after S. and N. Buck. Size  $8\frac{1}{4}$  by  $27\frac{3}{8}$  inches, with margins. 1728. **15s**

**149 LEICESTERSHIRE. Donington.**

Very fine view showing the house in the midst of a beautiful park. Aquatint in colours. Size  $13\frac{3}{4}$  by  $18\frac{1}{2}$  inches, with margins. c. 1880. **£3 3s**

**150 LONDON. The Admiralty Office, the New Buildings for the Horse Guards, Whitehall, etc.**

Line engraving by J. Maurer. Size 10 by  $16\frac{3}{4}$  inches, with margins. c. 1790. **9s**

**151 ——— The Gardens of Carleton House with Neapolitan Ballad Singers Design'd 18th May, 1784.**

Garden with high trees beneath which fashionably attired ladies and gentlemen are promenading, among them George IV when Prince of Wales and Mrs. Fitzherbert, to left musicians and ballad singers. Stipple in brown by W. Dickinson after Bunbury. Size 20 by  $25\frac{7}{8}$  inches, with margins. 1785. **£8 8s**



**London—continued.**

152 ——— **A View from the East End of the Brewery, Chiswell Street.**  
Exterior of brewery. Man leads fine horse out of dray. To left, man, cap, apron, knee-breeches, passes carrying ladder, in centre, man rolls barrel, to right group of men talking. In background, dray, men carrying sacks, etc. Mezzotint by W. Ward after G. Garrard. Size 18 by 21 $\frac{7}{8}$  inches, with full inscription and narrow margins top and sides. 1792. £6 6s

153 ——— **View of a Brewhouse Yard.** (Another view of the Chiswell Street Brewery).

Two large dray horses are standing in the centre of the yard, one in the shafts of the cart, from which men are unloading barrels, dog in foreground to right. Mezzotint by R. Earlom after G. Garrard. 1791. Size 18 by 22 $\frac{3}{4}$  inches, with margins. Fine proof impression, with artists' names and line of publication only. £12 12s

154 ——— **(Christ's Hospital). Newgate Street. The Blue Coat School.**

Lithograph by T. R. Way. Size 8 by 6 inches, with margins. Signed by the Artist. 1897. 10s 6d

T. R. Way was a friend of Whistler and compiled catalogues of his works.

155 ——— **The Blue Coat School. Another View.**

Lithograph. Size 5 $\frac{1}{2}$  by 7 inches. With margins. Signed by the Artist. 1897. 10s 6d

156 ——— **A South View of the New Custom House.**

Aquatint in colours by J. C. Stadler from a drawing by D. Laing, the Architect. Size 14 by 19 $\frac{3}{8}$  inches, with margins. 1817. £14 14s

157 ——— **London Fire Engines. The Noble Protectors of Lives and Property.**

Animated scene in a London street, several fire engines with firemen in various uniforms, drawn by horses galloping to the fire which is seen to the left. The fire engines are lettered "Phoenix Fire Office," "Westminster Fire Office" and "County Fire Office." Very fine aquatint in colours by R. G. Reeve after J. Pollard. Size 20 $\frac{1}{2}$  by 29 $\frac{3}{4}$  inches, with margins. c. 1830. London: Published by Thos. McLean, 26, Haymarket. £60

"Dedicated to the Insurance Offices, by their Obedient Servant, Thos. McLean."

158 ——— **A Correct View of the Golden Lane Genuine Brewery.**

Animated scene in a brewery yard, with men loading barrels on to carts, drawn by large dray horses. Mezzotint by W. Barnard after Dean Wolstenholme. 1807. Size 18 by 24 inches, with margins. Fine open letter proof impression. £16 16s

159 ——— **Golden Square.**

Line engraving by and after Sutton Nicholls. Size 12 $\frac{7}{8}$  by 18 inches, with margins. Published according to Act of Parliament 1754 for Stowe's Survey. £1 1s

160 ——— **Green Park.**

The Temple of Concord, Green Park, Erected for the display of a Grand Firework August 1st 1814. Westminster Abbey in distance. Aquatint in colours. Size 11 $\frac{1}{8}$  by 15 $\frac{1}{2}$  inches, with margins. Published September 7, 1814, by R. Lambe. £2 10s



**London—continued.**

**161 ——— Green Park.**

View of the Lodge of Lord Wm. Gordon in the Green Park. Aquatint in colours by Guyot after L. Belanger. Size  $5\frac{3}{4}$  by  $7\frac{1}{2}$  inches, with margins. 1791. **£2 10s**

**162 ——— Greenwich: Street Tramways.**

Peckham—Pimlico—Camberwell and Greenwich Horse Tram passing Greenwich Parish Church. Tinted lithograph by Vincent Brooks Day and Son. C. 1870. Size  $8\frac{3}{8}$  by  $13\frac{1}{4}$  inches, with margins. **£7 10s**

**163 ——— The Guildhall, London.**

Original drawing by Benjamin West, R.A., with inscription in his writing:—

“In the winter of 1784, while sitting in the room of the Magistrates, Guildhall, to be called before the Committee on the Fine Arts, this scene of human wretchedness appeared; some for stealing rotten cabig, Turnips and Carots as food, and others as Paupers without a home.—Benj. West.”

Size  $11\frac{1}{2}$  by 23 inches. 1784. **£25**

The scene represents a group of prisoners, men, women and children, assembled behind a rail, the magistrate, and two men, one his clerk, sitting at a table.

**164 ——— View of Hanover Square.**

Aquatint in black by R. Pollard and F. Jukes after E. Dayes. Size  $14\frac{3}{4}$  by  $20\frac{7}{8}$  inches, with margins. 1787. **£6 6s**

**165 ——— Highgate. View of the Excavated Grounds, for the Highgate-Archway.**

Taken August 1812, from the Site where the Bridge is now built, representing the Temporary-Road, with a distant view of London.

**View of the Highgate Archway.**

Pair of aquatints in colours by J. Hill after A. Pugin. Size 15 by  $21\frac{1}{2}$  inches, with margins. 1813. The pair, **£45**

**166 ——— ——— A View from the Park near Highgate, looking over the Hampstead Reservoirs towards London.**

Aquatint by F. Jukes after F. J. Sarjent. Size  $15\frac{1}{4}$  by  $22\frac{1}{4}$  inches, with margins. C. 1790. Brilliantly printed in colours. **£15 15s**

**167 ——— Hyde Park. His Majesty (George III) Reviewing the Volunteer Corps assembled in Hyde Park in honour of his Birthday, June 4, 1799.**

Park Lane seen to right and panoramic view of London in background. Aquatint in colours by R. Earlom after Robert Smirke, Junr. Size  $23\frac{1}{4}$  by 35 inches, with margins. 1801. **£8 8s**

**168 ——— Views of Islington.**

Set of six views engraved by W. Hollar. Size  $3\frac{1}{4}$  by  $4\frac{3}{8}$  inches, with margins. 1665. Brilliant impressions. From the Henry Oppenheimer Collection. (Parthey, 1915-920). The Set, **£16 16s**



**London—continued.**

**169 ——— Leicester Square.**

Line engraving by and after Sutton Nicholls. First state, with the square planted with trees and before the plate was used for Stow's Survey of London. Size  $12\frac{3}{4}$  by 18 inches, with margins. **£1 10s**

**170 ——— The New River Co. Sir Hugh Middleton's Glory: or, The first Issuing of the water into the New-River-Head, before the Lord Mayor, Aldermen, Recorder and a worthy Company who stood to behold it.**

Line engraving. Published, 24 June, 1800, by Laurie and Whittle. Size 15 by  $21\frac{3}{4}$  inches, with margins. **£5 5s**

**171 ——— Old London Bridge during its demolition in 1831-32.**

A Series of four coloured lithographs by C. Hullmandel after T. Lindsay. Size  $6\frac{7}{8}$  by  $9\frac{5}{8}$  inches, with margins. C. 1832.  
The four plates, **£4 4s**

**172 ——— Piccadilly. A View of Lord Barrymore's House in Piccadilly taken from St. James Park.**

Aquatint in colours by Guyot after L. Belanger. Size  $5\frac{1}{2}$  by  $7\frac{1}{4}$  inches, with margins. 1792. **£5 5s**

**173 ——— The Strand. A Geometrical View of the Grand Procession of the Scald Miserable Masons, Designed as they were drawn up over against Somerset House, in the Strand, on the 27th of April, Ano. 1742.**

A large and very interesting panoramic view with references under of the different incidents of the procession. Line engraving by and after P. Benoist. Size  $9\frac{1}{4}$  by 47 inches, with margins. 1742. Fine impression, from the Morrison Collection. **£5 5s**

**174 ——— St. James' Park. A View of the Prince of Wales Pavilion in St. James Park.**

Aquatint in colours by Guyot after L. Belanger. Size  $5\frac{1}{2}$  by  $7\frac{1}{4}$  inches, with margins. 1792. **£5 5s**

**175 ——— The Tower of London. Castrum Royale Londinense, Vulgo the Tower.**

Engraved by W. Hollar. Size  $5\frac{5}{8}$  by 10 inches, with narrow margins. (P. 908). **£3 10s**

**176 ——— Messrs. Truman, Hanbury, Buxton and Co's. Brewery.**

Animated street scene, with Brewery buildings on either side, men at work, with horses and carts laden with barrels. Aquatint published by J. Moore. Brilliant impression in colours. 1842. Size  $17\frac{3}{4}$  by  $23\frac{3}{4}$  inches, with margins. **£12 10s**

**177 ——— Vue de la Ville de Londres.**

Very picturesque view from Blackfriars Bridge, over which coaches, soldiers, and countrymen driving sheep and cattle are passing. St. Paul's is seen in background, and the buildings of the city. Very fine aquatint in colours by J. Schutz after Runk. Size  $18\frac{1}{2}$  by  $29\frac{1}{2}$  inches, with margins. C. 1798. **£25**



**London—continued.**

- 178 ——— **Westminster Abbey. North East View of the Abbey**, with numerous fashionably attired ladies, and officers in uniform in foreground.  
Aquatint in colours. Published 1836 by Ackermann. Size 14 by 19 $\frac{1}{4}$  inches, with margins. £12 12s
- 179 ——— **Westminster Abbey. The North Prospect of the Conventuall Church of Westminster.**  
Engraved by W. Hollar. Size 8 $\frac{5}{8}$  by 12 $\frac{3}{4}$  inches. 1654. (P. 1041). 10s 6d
- 180 ——— **View of Westminster Abbey and St. Margaret's Church.**  
Aquatint in colours by Robt. Havell and Son. Size 8 $\frac{3}{4}$  by 12 $\frac{7}{8}$  inches, with margins. C. 1820. £2 2s
- 181 **NORFOLK. Kings Lynn. The East Prospect of Lynn-Regis.**  
Line engraving by S. and N. Buck. Size 9 $\frac{3}{4}$  by 31 inches, with margins. 1741. £1 1s
- 182 ——— **Yarmouth. The South-West Prospect.**  
Line engraving by S. and N. Buck. Size 9 $\frac{3}{4}$  by 31 inches, with margins. 1741. £1 1s
- 183 **NORTHAMPTONSHIRE. A Plan of the Town of Northampton**, surveyed in 1746 by Messrs. Noble and Butlin, and engraved by Thos. Jefferys with inset view of Northampton from Hunsborough Hill, 1747.—**Sheet of 8 engravings of Northampton Views** (to accompany the Plan), including the Guildhall, County Hall, Cotton Mill on the River Nen, County Gaol, Church of St. Sepulchre, etc.  
Both double folio sheets. 1747. £1
- 184 **NOTTINGHAMSHIRE. The South Prospect of Nottingham.**  
Line engraving by S. and N. Buck. Size 10 by 31 $\frac{1}{4}$  inches, with margins. 1743. 15s
- 185 ——— **A View in Newstead Park, belonging to the Rt. Honble. the Lord Byron.**  
Line engraving by I. Mason after T. Smith. Size 14 $\frac{1}{4}$  by 20 $\frac{7}{8}$  inches, with margins. 1749. £1 10s
- 186 **OXFORD. The Libraries and Schools, from Exeter College Gardens.**  
**The Cathedral at Christ Church, from the Dean's Garden.**  
**A View of St. Giles's, with part of St. John's College.**  
**Corpus Christi College, from the Fields.**  
Set of four line engravings by M. A. Rooker. Size 15 $\frac{1}{2}$  by 18 inches, with margins. C. 1770. The four plates, £3 3s
- 187 ——— **An East Prospect of the City of Oxford.**  
**A West Prospect of the City of Oxford.**  
Pair of line engravings by Jno. Boydell. Size 9 $\frac{3}{4}$  by 16 $\frac{3}{4}$  inches, with margins. 1751. The pair, £1 1s



- 188 SOMERSET. Bath. An Actual Survey of the City of Bath in the County of Somerset, and of 5 Miles round.** Wherein are laid down all the Villages, Gentlemen's Seats, Farm Houses, Roads, Highways, Water-Courses, and all things worthy of Observation. Surveyed by Tho. Thorpe in the year 1742. Line engraving. **£1 10s**
- 188a The New Bridge at Bath.**  
Aquatint in brown by T. Gandon after T. Malton. Size 13 by 18 $\frac{3}{4}$  inches, with margins. 1779. **£2 10s**
- 189 SUSSEX. The Chain Pier at Brighton, during the late Tempest.** (Nov. 23rd, 1824).  
Aquatint in colours, drawn, engraved, and published by J. Bruce, Brighton. Size 16 $\frac{3}{4}$  by 12 inches, with margins. **£5 5s**  
Dedicated to Capt. S. Brown, R.N., by J. Bruce.
- 190 ——— Brighthelmstone. Fishermen Returning.**  
Aquatint in colours by Stadler after de Louthembourg. Size 13 $\frac{1}{2}$  by 19 $\frac{7}{8}$  inches. 1801. **£2 2s**
- 191 ——— Brighton Chain Pier. In a Storm.**  
Aquatint in colours by Geo. Hunt after S. J. E. Jones. Size 7 $\frac{7}{8}$  by 16 inches, with margins. C. 1790. **£3 3s**
- 192 ——— Kemptown. Brighton.**  
Aquatint in colours. Size 5 by 9 $\frac{3}{4}$  inches. **10s 6d**
- 193 ——— Fishermen going out at Worthing.**  
Aquatint in colours by J. Hill after P. J. de Louthembourg, R.A. Size 13 $\frac{3}{4}$  by 20 $\frac{1}{4}$  inches, with margins. 1808. **£2 10s**
- 194 SCOTLAND. View of Aberdeen.**  
**View of Old Aberdeen including Kings College and the Cathedral.**  
Two very fine aquatints in colour by F. C. Lewis after A. Nasmyth, from a drawing by R. Seton. Size 18 $\frac{1}{2}$  by 24 $\frac{3}{4}$  inches, with margins. 1808. Very fine impressions. The pair, **£17 17s**
- 195 ——— Dundee. View of.**  
Aquatint Brilliantly printed in colours by E. Duncan after W. J. Huggins. Size 15 $\frac{3}{4}$  by 29 $\frac{1}{2}$  inches, with margins. 1840. **£37 10s**  
Undoubtedly the finest view of a Scottish city—perhaps Duncan's masterpiece.
- 196 ——— The City of Edinburgh.**  
Aquatint in colours published by Smith and Elder after a drawing on the Spot by I. Clark. Size 15 by 22 inches, with margins. Brilliant impression in fine condition. 1824. **£10 10s**
- 197 ——— View of Glasgow.** Showing the Cathedral in centre of plate.  
Very fine aquatint by C. Bennett after W. Wilson. Size 16 by 22 $\frac{1}{4}$  inches, with margins. 1818. Printed in colours. **£8 8s**
- 198 ——— Melville Castle.**  
The Castle seen in background to left, in foreground, two men in a boat, others fishing on river bank. Aquatint in colours by Hamble. Size 16 by 12 $\frac{3}{8}$  inches, with narrow margins. **£5 5s**
- 199 ——— I. View on the Clyde.**  
**II. View of Dunkeld.**  
**III. Glen of the Trosachs.**  
Set of three aquatints in brown by Chas. Turner after H. W. Williams. Size 20 $\frac{1}{2}$  by 26 inches, with margins. 1813. Series of 3 plates, **£3 3s**



## ENGRAVED VIEWS OF CONTINENTAL SCENERY.

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### AUSTRIA.

#### 200 View in the Austrian Tyrol.

Lithograph in colours. Size  $11\frac{3}{8}$  by 17 inches, no margins. C. 1800.  
£1 5s

#### 201 Schloss Weilburg bey Baden.

Aquatint in colours. Size  $10\frac{5}{8}$  by  $15\frac{7}{8}$  inches, with margins. Published at Wien by Artaria.  
£3 10s

#### 202 Vue de la Klamm dans le Pays de Salzbourg.

Aquatint in colours after J. J. Strudt. Size  $11\frac{1}{2}$  by  $16\frac{3}{4}$  inches, with inscription margin. C. 1800.  
£1 5s

#### 203 Salzburg.

Aquatint in colours. Size 11 by  $16\frac{3}{4}$  inches, no margins. C. 1800.  
£2 2s

#### 204 ——— Du Berghauser am Hallstater.

Lithograph in colours. Size  $8\frac{3}{4}$  by  $12\frac{3}{4}$  inches, with inscription margin only.  
£2 2s

#### 205 The Austrian Barriere at the Castle of Ehremberg in the Tyrol.

Original drawing in sepia and wash by Thomas Sunderland. (fl. 1795). Size  $14\frac{1}{2}$  by 19 inches, with margins.  
£2 10s

### BELGIUM.

#### 206 Antwerp. Maison Hilwerue à Anvers dit le Gostel Rubens 1684.

View of the exterior of Rubens House. Line engraving by Harrewyn after J. Van Croes. Size  $11\frac{1}{2}$  by 14 inches, with margins.  
15s

### FRANCE.

#### 207 Paris. Vue de Paris du Pont Royal.

Engraved by Janinet after De Marchy. Printed in colours. Size  $24\frac{1}{4}$  by  $15\frac{1}{2}$  inches, with inscription margin only. C. 1790. £17 17s

#### 208 Vue de Paris.

Engraving in colours by Sauerweid. Size 15 by  $23\frac{1}{2}$  inches, with margins. C. 1814.  
£15 15s

With the rare key plate under.

#### 209 View of Pont Neuf, part of the Louvre, Notre Dame and the College of Four Nations.

Aquatint in sepia by F. C. Lewis, drawn and etched by Thos. Girtin. Size  $22\frac{1}{4}$  by 8 inches, with margins. 1803.  
£2 2s

#### 210 View of Pont au Change, the City Theatre, Pont Neuf, Conciergerie Prison, etc., taken from Pont Notre Dame.

Aquatint in sepia by F. C. Lewis, drawn and etched by Thos. Girtin. Size  $18\frac{7}{8}$  by 9 inches, with margins. 1803.  
£2 2s

#### 211 View of the Louvre and Bridge of the Thuilleries.

Aquatint in sepia by Harraden, drawn and etched by Thos. Girtin. Size  $17\frac{3}{4}$  by 7 inches, with margins. C. 1803.  
£1 5s

#### 212 A View of Pont Neuf, the Mint, etc.

Aquatint in sepia by F. C. Lewis, drawn and etched by Thos. Girtin. Size  $25\frac{1}{2}$  by  $10\frac{3}{4}$  inches, with margins. 1803.  
£2 2s



**France—continued.**

- 213 **Vue de la Place de Louis le Grand a Paris.** Ou est posée au milieu la figure Equestre en Bronze du Roy Louis XIV.

Line engraving in colours by T. Bowles after J. Rigaud. Size  $9\frac{1}{2}$  by  $16\frac{1}{2}$  inches. C. 1770. 12s 6d

- 214 **Vue Perspective du Champ de Mars, jour de serment Civique** prononcé par la Nation françoise assemblé à Paris le 14 Jillet, 1790. Coloured aquatint engraving by J. B. Chapuy after Le Roi. Size 14 by  $21\frac{3}{8}$  inches, with margins. 1790. £2 10s

- 215 **IVe vue de l'Hotel Royal des Invalides Representant l'Interieur du Dome.**

Aquatint in colours by Janinet after Durand. C. 1790. Size  $11\frac{1}{2}$  by 9 inches. C. 1788. £2 10s

- 216 **Vue des Thuilleries et du Pont, etc., Prise du Pont de la Concorde.** Aquatint in brown by W. Pickett after Thos. Girtin. Size 8 by 22 inches, with margins. 1803. £1 5s

- 217 **A View of part of the Encampment of the British Troops in the Bois de Boulogne at Paris,** Opposite to the Palace of St. Cloud. Aquatint in colours by T. Sutherland after Lieut. Scharf. Size  $9\frac{1}{4}$  by  $13\frac{3}{4}$  inches, with margins. 1815. £7 7s

**GERMANY.**

- 218 **Panoramic Views of Towns on the Rhine.**

Series of 8 aquatints in colours. Average size  $6\frac{1}{4}$  by  $31\frac{1}{4}$  inches, with margins. C. 1800. The Series, £16 16s

1. Panorama von Ems. By Hurlimann after Dielmann.
2. Panorama von Bingen und dem Niederwald. By Sperli after Bamberger.
3. Panorama der Freien Stadt Frankfurt am Main. By Von Martens after Ehemant.
4. Panorama von Coblenz. By Von Martens after Dielmann.
5. Panorama von Cöln. By Von Martens after Dielmann.
6. Panorama van Mainz. By Von Martens after Baron v. Klein.
7. Panorama von Rolandseck, Nonnenwerth und den Siebengebirge. By F. Salathé after Bamberger.
8. Panorama von Baden. By Hurlimann after Bamberger.

- 219 **Berlin.**

Aquatint in colours published by R. Bowyer. 1815. Size 9 by  $12\frac{7}{8}$  inches, with margins. £1 10s

- 220 **Dantzic. View of the town, river and shipping in distance to left.** Aquatint in colours. Published by R. Bowyer. 1815. Size 9 by  $12\frac{3}{4}$  inches, with margins. £1 10s

- 221 **Dresden. Due de Dresde prise de la partie occidentale de la Ville neuve.**

Aquatint in colours by Hammer after Thormeier. Size  $17\frac{1}{4}$  by  $21\frac{1}{2}$  inches, with margins. C. 1840. £8 8s

- 222 **Moretsburg. A View of Moretsburg in Saxony one of ye Hunting Seats of ye King of Poland.**

Line engraving in colours after Meaurer. Size  $8\frac{5}{8}$  by  $15\frac{1}{8}$  inches, with margins. 12s 6d



**Germany—continued.**

**223 Vue de Pillnitz et de ses Environs prise du chemin pour le Zuckerhut.**

Aquatint in colours by C. A. Richter. Size  $15\frac{1}{2}$  by  $21\frac{1}{8}$  inches.  
C. 1850. £2 10s

**224 Vue du Rabenkessel dans la Vallée de Raden près de Lilienstein sur l'Elbe en Saxe.**

Aquatint in colours by I. F. Bruder after Jentzsch. Size  $17\frac{1}{4}$  by 21 inches, with margins. C. 1839. £1 15s

**225 Vue du Prebisch-Thor, dans la Suisse Saxonne, aux frontieres de la Bohême.**

Aquatint in colours by Hammer. Size 17 by  $21\frac{1}{4}$  inches, with margins. C. 1840. £1 15s

**226 Vue interieur des rochers nommés la Bastey dans la Suisse Saxonne.**

Aquatint in colours by C. G. Hammer. Size  $17\frac{1}{2}$  by  $21\frac{1}{8}$  inches, with margins. C. 1840. £1 15s

**227 Vue de la Porte de Rocher dans la Vallée de Ottowalde en Suisse Saxonne.**

Aquatint in colours by C. G. Hammer. Size  $17\frac{1}{2}$  by  $21\frac{1}{4}$  inches, with margins. C. 1840. £1 15s

**228 Vue prise de la Bastey dans la Suisse Saxonne.**

Aquatint in colours by F. A. Schmidt after A. Dahl. Size 17 by 21 inches, with margins. C. 1840. £1 15s

**HOLLAND.**

**229 Views of Amsterdam.**

Series of 3 etchings, showing views of the harbour with vessels, and buildings of the town seen in background, engraved by Reinier Zeeman. Size  $4\frac{7}{8}$  by  $9\frac{3}{4}$  inches. C. 1665. (B. 47-54). Titles to Nos. 6 and 7 in Dutch under, title of No. 4 cut off. The three, £5 5s

Comprising:—4. De Roowaensche Kaey. 6. De Appelmarckt. 7. Het Leytsche veer.

**230 ——— A View of Amsterdam taken from the Old Rampart.**

Coloured line engraving, printed for and sold by Robert Sayer. Size 9 by  $15\frac{1}{4}$  inches, with margins. 15s

**231 ——— Plan tres exact da la Fameuse Ville Marchande d'Amsterdam.**

Line engraving by Henry de Leth. Size  $22\frac{1}{4}$  by  $34\frac{1}{4}$  inches, with margins. £1 1s

**ITALY.**

**232 Milan. I. Atelier du sculpteur Marchesi a Milan. II. L'Interieur de Atelier du sculptur Marchesi a Milan. III. Jardin du Sculpteur Marchesi a Milan.**

Three very fine views. The exterior, depicting a busy street scene with coaches and horses, and elegantly attired ladies and their escorts. The interior, showing statuary, artists at work and sightseers. Another view of the exterior and garden, showing gardener and sightseers. One small and two large aquatints in brown. Size  $10\frac{1}{2}$  by  $12\frac{1}{2}$  and  $21\frac{1}{2}$  by 27 inches. C. 1820. The three plates, £5 5s



## ENGRAVED VIEWS OF CONTINENTAL SCENERY.

### **Italy—continued.**

#### **233 Rome. The Inside of St. Peter's Church at Rome.**

Coloured line engraving, printed for Robt. Sayer. Size 10 by 16 inches, with margins. 12s 6d

#### **234 Views of Venice.**

Series of 12 line engravings by Fletcher after Canaletto. Size 20 by 15 inches, with margins. 1739. The Series, £7 7s

- A View of the Realto Buildings.
- A View of ye Riva de Schiavoni from ye Bottom of ye great Canal.
- A View of ye great Clock in St. Mark's place.
- A View of the Ponte Realto.
- Another View of the above.
- A View of St. Mark's Place.
- A View of the Great Canal.
- A View of the Doge's Palace.
- A View of Little St. Mark's Place.
- A View of the Custom-House.
- A View of the Church of St. Marie della Salute.
- A View of ye Continent, from ye Bottom of ye great Canal.

#### **235 Le Prieuré et le Montblanc.**

Aquatint in colours after S. Birmann. Size 9 $\frac{3}{8}$  by 11 inches, with margins. C. 1799. £1 5s

#### **236 Panorama de la Chaine du Montblanc depuis la Flégère.**

Aquatint in colours by G. Dickenmann. Size 6 $\frac{1}{2}$  by 26 $\frac{1}{4}$  inches, with margins. C. 1830. £3 3s

#### **237 General View of the Island of Elba, Porto Ferraio, the Town and Castle, late the retreat of N. Bonaparte.**

Aquatint in colours by M. Dubourg after A. S. Terreni. Size 16 $\frac{1}{4}$  by 23 $\frac{5}{8}$  inches, with margins. Published by Edward Orme, 1814. £7 7s

#### **238 MALTA. A View of the City of Malta, on the Side of the Cotonere.**

Coloured line engraving by Benoist after Goupy. Size 11 $\frac{1}{2}$  by 18 $\frac{3}{4}$  inches, with inscription margin only. C. 1790. £1 1s

### **RUSSIA.**

#### **239 The Kremlin, Moscow.**

Aquatint in colours published by R. Bowyer. Size 9 by 13 inches, with margins. 1815. £1 1s

#### **240 Smolensko. View of the town with river running through, peasants in costume on right bank.**

Aquatint in colours published by R. Bowyer. Size 9 by 12 $\frac{1}{2}$  inches, with margins. 1814. £1 1s

### **SWITZERLAND.**

#### **241 Vue de l'Isle de Reichenau dans le lac de Constance.**

Aquatint in colours by L. Weber after T. Meyer. Size 9 $\frac{1}{2}$  by 12 $\frac{3}{4}$  inches, with margins. C. 1840. £2 2s

#### **242 Une Partie des Glacieres du Grindelwald.**

Aquatint in colours after J. L. Aberli. Size 12 $\frac{3}{8}$  by 9 $\frac{3}{8}$  inches, with margins. London: Published May 2, 1804, by Charles Richards. £1 10s

## ENGRAVED VIEWS OF CONTINENTAL SCENERY.

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### Switzerland—*continued*.

**243 Vue Prise du Chateau de Thoun.** Peint d'apres Nature par J. L. Aberli.

Aquatint in colours. Published by Charles Richards, 1804. Size 8 $\frac{3}{4}$  by 12 $\frac{1}{4}$  inches, with margins. £3 3s

**244 Vue de la Jungfrau dans la vallée de Lauterbrunnen.**

Aquatint in colours by J. Hurlimann after G. Lory. Size 7 $\frac{3}{4}$  by 11 inches, with margins. C. 1840. £2 10s

**245 La Mer de Glace, vue de Montanvert.**

Aquatint in colours by S. Birmann. Size 9 by 6 $\frac{3}{4}$  inches, with margins. £1 1s

**246 La Chûte du Rhin Près de Schaffhouse.**

Very decorative aquatint in colours by F. Hegi. Size 13 $\frac{1}{2}$  by 17 $\frac{3}{4}$  inches, with margins. Fine impression, printed in colours. £10 10s

**247 La Chûte du Rhin Près de Schaffhouse.**

Aquatint in colours by Schmidt. Size 14 $\frac{1}{4}$  by 20 inches, with margins. C. 1745. £5 5s

**248 Le Pont du Diable sur le Mont St. Gottard au Canton D'Ury.**

Aquatint in colours by A. Keller. Size 6 $\frac{1}{2}$  by 9 $\frac{1}{4}$  inches, with margins. 1799. £1 10s

**249 Vue du Village de Simplon.**

Engraving in colours after I. G. Jentzsch. Size 15 $\frac{1}{4}$  by 20 $\frac{1}{2}$  inches, with margins. £3 3s

**250 Vue de Schadau sur le lac de Thun.**

Aquatint in colours by Descourtis after Clement. Size 9 by 15 inches, with margins. £2 10s

**251 Partie sur le lac dit Urner-See en Suisse avec la Chapelle de Tell et le Village de Brunnen.**

Engraving in colours by Rothe after Zentzsch. Size 13 $\frac{1}{4}$  by 19 $\frac{1}{2}$  inches, with margins. £3 3s

**252 Vue de la Vallée D'Ursern du Coté de la Grande Route du St. Gotthardt.**

Engraving in colours by R. Rothe after I. G. Jentzsch. Size 15 $\frac{1}{2}$  by 20 $\frac{1}{2}$  inches, with margins. £3 3s



AFRICA.

254 **View of Table Bay, Cape of Good Hope.** Bay in background to left, ships at anchor and large sailing vessel flying the Union Jack. Magnificent aquatint, printed in colours, and in excellent condition, by T. Sutherland after W. J. Huggins. Size  $15\frac{1}{2}$  by  $25\frac{1}{2}$  inches, with margins. 1824. £31 10s

255 **Vue de la Ville du Cap et de la Montagne de la Table.**

Lithograph by A. St. Aulaire after de Sainson. Size  $8\frac{1}{2}$  by  $14\frac{3}{8}$  inches, with margins. £1 1s

256 **View of Clarence Cove, Island Fernando Po.**

Aquatint printed in colours by Rosenburg, painted by W. J. Huggins, Marine Painter to His Majesty, from a Sketch by M. Tait, Commander, Bark Guiane, 1832. With index to places of interest under. Size  $20\frac{3}{4}$  by  $15\frac{1}{4}$  inches, with margins. 1833. £4 10s

AUSTRALIA.

258 **City and Harbour of Sydney, New South Wales, 1860.** From the heights above Vacluse.

Large and fine view. Coloured lithograph engraving by C. Ridsen after Peacock. Size 27 by  $33\frac{1}{2}$  inches, with margins. 1861. £7 7s

259 **View of Sydney in New South Wales.** Taken from Bell-mount. Line engraving. Published by Laurie and Whittle. Size  $11\frac{1}{2}$  by  $17\frac{1}{4}$  inches, with margins. 1814. £2 10s

260 **Bird's Eye View of Sydney Harbour, N.S.W.**

Tinted lithograph by F. C. Lewis. Size  $14\frac{1}{4}$  by  $33\frac{1}{4}$  inches, with margins. C. 1840. £1 10s

261 **Sydney. View of Sydney from the East Side of the Cove.**  
No. 1 and No. 2.

**View of Sydney, from the West Side of the Cove.**  
No. 1 and No. 2.

Set of four fine panoramic aquatints brilliantly printed in colours, by Clark after J. Eyre. Size  $13\frac{3}{8}$  by  $19\frac{1}{2}$  inches, with inscription margin only. 1810. The set of four, £27 10s

262 **New South Wales. Portraits of Natives.**

**Biddy Salmander.** Broken-Bay Tribe.

**Bulkabra.** Chief of Botany, N.S. Wales.

**Gooseberry.** Queen of Bungaree.

**Tooban,** Ginn, or Wife, of the Chief of Shoalhaven Tribe.

**Morirang.** Shoalhaven Tribe, N.S. Wales.

Series of three lithographs by Charles Rodius. Size  $8\frac{3}{4}$  by 11 inches. 1834. Printed by I. G. Austin, 15, Phillip Street, Sydney.

The three, £12 12s

263 **Sydney Harbour, New South Wales. Emigrants Arriving.**

**Sydney Cove, New South Wales. Emigrants Leaving the Ship.**

Pair of lithographs in colours by T. Picken after O. W. Brierly. Published by Ackermann, Strand. Size  $13\frac{1}{4}$  by  $19\frac{1}{2}$  inches, with margins. 1853. £10 10s

Dedicated to Oswald Bloxsome, Esq., Rangers, North Shore, Sydney.

## ENGRAVED VIEWS OF AUSTRALASIA AND SOUTH SEAS.

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### **Australia—continued.**

#### **264 View of Koombana Bay or Port Leschenault, Australind, Western Australia.**

Lithograph in colours by F. C. Dibdin, from an original sketch taken on the spot by Miss Louisa Clifton. Size  $14\frac{1}{2}$  by  $20\frac{1}{2}$  inches, with margins. C. 1840. **£10 10s**

### **TASMANIA.**

#### **265 City of Hobart Town. 1855. View of the Town taken from the sea. High hills rising in background.**

Lithograph in colours by E. Walker after K. Bull. Size  $13\frac{1}{2}$  by 24 inches, with margins. **£7 7s**

### **NEW ZEALAND AND SOUTH SEAS.**

#### **266 View of Hauheine, in the Society Islands.**

**View of Owhyhee, one of the Sandwich Islands.**

**View of Charlotte Sound, in New Zealand.**

**View of Morea, one of the Friendly Islands.**

Set of four aquatint engravings by F. Jukes from drawings made on the spot by Cleveley. Fine impressions. Size  $23\frac{3}{4}$  by  $17\frac{1}{4}$  inches, with margins. 1787-8. **£21**

#### **267 View of Charlotte Sound, in New Zealand.**

**View of Huaheine, in the Society Islands.**

Pair of aquatints, in colours, by F. Jukes, from drawings made on the spot by J. Cleveley. Size  $17\frac{1}{4}$  by  $23\frac{3}{4}$  inches, with margins. c. 1787. The pair, **£12 12s**

#### **268 View of Nelson Haven, in Tasman's Gulf, including a part of the site of the intended town of Nelson.**

**Part of Lambton Harbour, in Port Nicholson,** comprehending about one-third of the water frontage of the town of Wellington.

Pair of very decorative lithographs by T. Allom. Drawn in April, 1841, by Chas. Heaphy, Draughtsman of the New Zealand Co. Printed by C. Hullmandel. In colours. Size  $13\frac{1}{2}$  by  $20\frac{1}{2}$  inches, with margins. The pair, **£5 5s**

#### **269 Part of the New Plymouth Settlement in the District of Taranake, New Zealand. Mount Egmont 30 miles distant.**

Very fine panoramic view, lithographed in colours by T. Allom from a drawing taken on board the ship Brougham by George Duppa. Size 4 ft. 8 in. by  $7\frac{1}{2}$  inches, with margins. c. 1840. **£8 8s**

#### **270 Mount Egmont, from the North Shore of Cooke's Strait. Showing Natives burning off wood for potato grounds.**

Lithographed by T. Allom from a drawing by Chas. Heaphy. Printed by C. Hullmandel. Size  $22\frac{1}{4}$  by  $14\frac{7}{8}$  inches, with margins. **£6 6s**



**INDIA.**

**271 Bengal. The 28th Bengal Infantry.**

A native officer standing, holding colours, to left another officer saluting, band to right, city seen in background. Coloured engraving by J. Harris after Hy. Martens. Size 12 by 9 inches, with margins. 1846. £3 3s

**272 Bombay. The H.C.S. Thomas Coutts entering Bombay Harbour, 2nd June, 1826.**

Aquatint by E. Duncan after W. J. Huggins. Size 14½ by 22¼ inches, with margins. 1827. Very fine impression, printed in colours. £35

**273 Calcutta. A View of Calcutta from Fort William.**

Aquatint in colours by Duburgh after Saml. Davis. Size 20½ by 26¾ inches, with margins. 1807. £5 5s

**274 Embassy of Hyderbeck to Calcutta. From the Vizier of Oude by the way of Patma in the year 1788 to meet Lord Cornwallis.**

Mezzotint by R. Earlom after J. Zoffany. Size 19 by 26 inches, with large untrimmed margins. 1800. Brilliant open letter proof. £5 5s

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**CANADA.**

**275 Quebec.**

Plate 1. **Cape Diamond and Wolf's Cove from Point a Pizeau, near Quebec.** Engraved by C. Hunt.

„ 2. **The Ice Pont formed between Quebec and Point Levi, in the Year 1831.** Engraved by I. Stewart.

„ 3. **Quebec from below Aubigny Church, Point Levi.** Engraved by H. Pyall.

„ 4. **The Falls of Montmorency (Quebec in the distance).** Engraved by C. Hunt.

„ 5. **The Cone of Montmorency, as it appeared in 1829.** Engraved by C. Bently.

„ 6. **The Lower City of Quebec, from the Parapet of the Upper City.** Engraved by C. Hunt.

A series of six coloured aquatint engravings from drawings by Lieut. Col. Cockburn. Size 17½ by 26¾ inches.

**Magnificent Impressions with full margins as issued.**

London Published 1833 by Ackermann & Co. The six plates, £150

## IEWS OF CANADA.

### Canada—continued.

**276 Short's Views of Quebec.** Complete set of 12 line engravings after Richard Short.

Brilliant impression with large untrimmed margins. Size  $12\frac{3}{4}$  by  $19\frac{1}{4}$  inches. 1761. The Set, £150

Comprising:—

- Plate 1. A View of Quebec from Point Levy. Engraved by P. Canot.
- Plate 2. A View of Cathedral, Jesuits College and Recollect Friars Church taken from the gate of the Governor's House. Engraved by P. Canot.
- Plate 3. A View of the Treasury and Jesuits College. Engraved by C. Grignon.
- Plate 4. A View of the North-West Part of the City of Quebec taken from St. Charles River. Engraved by P. Bezanech.
- Plate 5. A View of the Orphans' or Urseline Nunnery taken from the Ramparts. Engraved by James Mason.
- Plate 6. A View of the Intendants Palace. Engraved by William Elliott.
- Plate 7. A View of the inside of the Jesuits Church. Engraved by Anthony Walker.
- Plate 8. A View of the inside of the Recollect Friars Church. Engraved by C. Grignon.
- Plate 9. A View of the Church of Notre Dame de la Victoire built in Commemoration of the Raising of the Siege in 1695 and destroyed in 1759. Engraved by A. Benoist.
- Plate 10. A View of the Bishop's House with the Ruins as they appear in going down the hill, from the Upper to the Lower Town. Engraved by J. Fourgeron.
- Plate 11. A View of the Jesuits College and Church. Engraved by C. Grignon.
- Plate 12. A View of the Bishop's House with the Ruins, as they appear in going up the hill, from the Tower to the Upper Town. Engraved by A. Benoist.

**277 A View of the North-West Part of the City of Quebec,** taken from St. Charles's River.

Line engraving by P. C. Benazech. Drawn on the spot by Richard Short. Size  $12\frac{3}{4}$  by  $19\frac{7}{8}$  inches, with margins. 1761. £35

A most brilliant impression and in perfect condition owing to having been preserved in a volume since publication.

**278 Quebec. Large and interesting view,** showing the Town on the opposite side of the river. Wooded scenery in foreground.

Coloured lithograph by H. Clerget. Size  $16\frac{3}{4}$  by  $27\frac{1}{2}$  inches, with margins. 1854. £9 9s

**279 Vancouver Island B.C.** A View of the Spanish Settlement, in Friendly Cove, Nootka Sound.

Very fine oblong drawing in water-colours depicting the dwellings and stockades of the early settlers; also a ship in the process of being built. Size 10 by 33 inches, with title in manuscript and margins. c. 1792-98. £52 10s

An exceedingly interesting drawing showing the early Spanish settlement in North America.

**280 Niagara Falls.**

**View of Table Rock and Horse-Shoe Fall.**

**View of American Fall from Goat Island.**

**View of Horse-Shoe Fall from below Goat Island (American side).**

**View of Upper Bank (English side).**

**General View above the English Ferry.**

**View of Horse-Shoe Fall from Goat Island.**

A Series of six large aquatints by C. Hunt after Lieut. Col. Cockburn. Brilliant impressions of the First Issue. Size  $20\frac{1}{2}$  by  $27\frac{3}{4}$  inches, with margins. 1833. Printed in colours. £52 10s



NEW YORK.

281 **Plan of the City of New York in North America.**

Surveyed in the years 1766 and 1767. By B. Ratzer. The lower half of the plan, with the fine early view of New York, i.e., A South-West View of the City of New York, taken from the Governours Island.

Size of sheet 23½ by 34½ inches. 1776.

£52 10s

THE SECOND KNOWN VIEW OF NEW YORK.

282 **Novi Belgii Novaeque Angliae nec non Partis Virginiae Tabula Multis in Locis Emendata per Nicolaum Visscher.**

Finely engraved decorative map of the American Colonies, in contemporary colouring, with inset view of New York at foot with inscription, "Nieuw Amsterdam opt Eylant Manhattans." Size 18½ by 21¼ inches, with margins. c. 1685. £45

An early issue of this valuable map, which bears what is considered to be the second known view of New York. It is supposed to have been made from an original sketch of New York, executed between the years 1651 and 1656, by Augustin Herrmann.

283 **Six Remarkable Views in the Province of New York, New Jersey, and Pennsylvania.**

Engraved after the Paintings made by Mr. Paul Sandy, from the Drawings taken on the Spot by his Excellency Governor Pownall. Size 13 by 20 inches, with margins. 1761.

**View in Hudson's River on the entrance of what is called the Topan Sea.**

**The Astonishing Fall of Water on the Passaick (or Second River) in the Province of New Jersey.**

**A View in Hudson's River or Paskepsy and the Cats Kill Mountains.**

**The Great Choes Fall of Water on the Mohawk River.**

**A View of Bethlem, the Great Moravian Settlement in the Province of Pennsylvania.**

**A Design of the Beginning and Completion of an American Settlement or Farm.**

The Six Plates, £24

284 **A View of Fort George with the City of New York from the South-West.** Showing the coast line with several small rowing boats and sailing ships.

Line engraving in colours by I. Carwitham. Size 11¼ by 17½ inches, with narrow margins, top and sides and inscription margin with line of publication missing. Fine impression. £45

286 **Troy from Mount Ida.**

Aquatint in colours by J. R. Smith and J. Hill after W. G. Wall. Size 14 by 21 inches, with margins. £12 12s



**287 A Design to Represent the Beginning and Completion of an American Settlement or Farm.** Very decorative engraving showing an inland creek with wooded banks on either side. The farm is seen on high ground to right. To left a water mill, behind, men ploughing with oxen.

Engraved by Jas. Peake, painted by Paul Sandy, from a design by Governor Pownal. Size  $12\frac{3}{4}$  by 20 ins., with margins. c. 1790. £4 4s

**288 Naval. Chesapeak and Shannon. First of June, 1813.**

A very fine set of the four Views lithographed by L. Haghe, after paintings by J. C. Schetky; with rare original blue wrappers with letterpress title; also rare sheet of letterpress (which has been slightly cut) containing a description of the plates. The Set, £200

The lithographs are printed in colours on india paper, and have full margins as issued.

Plate I. H.M.S. Shannon commencing the battle with the American Frigate Chesapeake.

Plate II. American Frigate Chesapeake crippled and thrown into utter disorder by the two first broadsides fired from H.M.S. Shannon.

Plate III. H.M.S. Shannon carrying by Boarding the American Frigate Chesapeake after a Cannonade of Five Minutes.

Plate IV. H.M.S. Shannon leading her Prize, the American Frigate Chesapeake into Halifax Harbour on the 6th June, 1813.

**289 ——— Chesapeak and Shannon.**

Aquatint in colours by Robt. Dodd. Size  $13\frac{3}{8}$  by  $18\frac{5}{8}$  inches, with margins. Published August, 1813, by R. Dodd, No. 3, Lucas Place, Commercial Road, and G. Andrews, No. 7, Charing Cross. £42

"To Captain P. B. V. Broke commanding his Majesty's Ship 'Shannon,' his Officers, Seamen & Marines, this representation of their gallantly boarding the American Frigate 'Chesapeak,' being 110 Men superior in force and hauling down the Enemy's Colours in fifteen Minutes from the commencement of the Action. Is most respectfully Inscribed by their Obt. Servant Rbt. Dodd."—Inscription on plate.

**290 ——— Chesapeak and Shannon.**

"View of H.M.S. Shannon, hove to, and coolly waiting the close approach of the American Frigate Chesapeak, who is bearing down to the attack with all the confidence of victory, with its Companion, the Capture of the Enemy."

Aquatint in colours by R. Dodd. Size  $13\frac{1}{4}$  by  $18\frac{1}{2}$  inches, with margins. 1813. £42

**291 ——— Steamship. The Great Britain.** Constructed of iron by Thos. R. Guppy at the Works of the Gt. Western Steamship Co. at Bristol. Tinted lithograph by G. Hawkins after Jos. Walter. Size  $13\frac{1}{2}$  by  $21\frac{1}{2}$  inches, with margins. c. 1845. £3 3s

The first iron screw steamer to cross the Atlantic. Launched in 1845.

**292 ——— The Loss of the "Pennsylvania," New York Packet Ship; the "Lockwoods," Emigrant Ship.** "The Saint Andrew Packet Ship, and the Victoria from Charleston, near Liverpool, during the Hurricane on Monday and Tuesday, Jany. 7th and 8th, 1839." "Also the Ward from St. John's at Anchor;—the Victoria Steam Tug towing the Lifeboat and the Mountaineer Steamer:—with a view of Leasowe Light House, and Bidston and Hill."

[Continued over.]



**Naval: Loss of the Pennsylvania—continued.**

Lithograph in colours by T. Fairland and S. Walters. The names of the Vessels are shown on the lower margins. Size  $12\frac{1}{8}$  by  $19\frac{3}{4}$  inches, with margins. £17 17s

This print is intended to represent the vessels shortly after they struck on the Tuesday afternoon—from particulars given to the artist by Captain Sprowle of the Lockwoods, Captain Thomson of the Saint Andrew, and by Captain Candler of the Victoria.

293 ——— **The Monitor.  
The Merrimac.**

Pair depicting these Confederate iron plated ships in action.

Lithographs published by F. Sala and Co., Berlin. c. 1862. Size 10 by  $14\frac{1}{2}$  inches, with margins. Printed in colours, and in perfect condition. The pair, £10 10s

Confederate iron-plated ship Merrimac destroyed federal vessels Cumberland and Congress in Hampton Roads, 8th March; was repulsed by federal iron-clad floating battery Monitor on the 9th March, 1862.

294 ——— **The Anglo-American Yacht Race for 1870.** Cambria in Mid-Ocean.

Lithograph in colours by and after T. G. Dutton. Size  $14\frac{1}{4}$  by  $23\frac{3}{4}$  inches, with margins. 1871. Fine impression. £10 10s

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295 **SOUTH AMERICA. Montevideo. Vista tomada del Puerto.**

Lithograph, lightly coloured, by Tirpenne after Berthet. Size  $12\frac{1}{4}$  by 19 inches, with large margins. Paris, Turgis, 1859. £6 6s

296 **WEST INDIES. Guadaloupe. A North View of Fort Royal in the Island of Guadaloupe.** When in possession of his Majesty's Forces in 1759.

**A South View of Fort Royal in the Island of Guadaloupe.**

**An East View of Fort Royal in the Island of Guadaloupe.**

Series of three line engravings by Grignion Benazech and Mazell after Lieut. A. Campbell.

Size  $12\frac{3}{4}$  by 20 inches, with margins. 1759.

The Three Plates, £6 6s



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